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POTTERY & GLASS

HUOTT PUBLISHING COMPANY
395 FOURTH AVENUE, NEW YORK

VOLUME XII. No. 6 JUNE, 1914 25c. A COPY $2.00 A YEAR

IT'S THE QUALITY THAT MAKES THE DIFFERENCE

CENTRAL GLASS WORKS

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67-6 IN BLOWN COMPORT, OPTIC, ETC.

Manufacturers of LEAD BLOWN, PRESSED AND DRAWN STEMWARE, BLOWN AND PRESSED TUMBLERS, DECANTERS, CARAFES, JUGS, OILS, BLOWN TABLEWARE, ETC.

HOTEL, CLUB AND CAFE GLASSWARE.

Our Specialty: DEEP PLATE ETCHED MONOGRAM AND CREST WORK. IF YOU WANT REAL QUALITY GLASSWARE AT RIGHT PRICES AND PROMPT DELIVERIES, TRY US AND BE CONVINCED YOURSELVES.

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Baltimore, Green & Thomas, 33 South Charles St.
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Cincinnati, Thos. M. Lewis, 437 Main St.
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Buffalo, E. S. Pease Co., 611 Main St.
Salt Lake City, Maus-Stewart Co., 146 Southwest Temple

FINE TABLE GLASSWARE

No illustration can do justice to this line. It must be seen.

A complete assortment of new goods.

Is always on view at our various salesrooms. It is there for your convenience. Call and see it.

THE DUNCAN & MILLER GLASS CO.

MANUFACTURERS OF FINE TABLE GLASSWARE

Washington, Pa.

SALESROOMS:

PAUL JOSEPH, 92 West Broadway, New York
JOSEPH TOMKINSON, 213 Commercial Building, Philadelphia
GREEN & THOMAS, 33 So. Charles St., Baltimore
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Haviland China

is stamped

Haviland
France
on white china

Haviland & Co.
Limoges
on decorated china

We respectfully remind dealers that the china stamped "**Haviland**" or "**Haviland & Co.**" is the only china known since 1840 as Haviland China and that any other ware with the name Haviland in its stamp cannot be lawfully sold as Haviland China, or without the mention of the name in full with which it is stamped.

Any infringement upon our exclusive right to the denomination of "**Haviland China**" for our ware would oblige us to sue the offender for damages.

Haviland & Co.
11 East 36th St., New York

Announcement!

We are now comfortably located in our new building at

14 West 23d Street
3-5-7 West 22d Street
NEW YORK CITY

Visiting buyers will find our complete lines of China, Glass, Lamps and Bric-a-Brac now ready for their inspection.

LAZARUS & ROSENFELD

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34 Front Street, Toronto **79 Youville Square, Montreal**

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NEW CLUSTER BODY

2 or 3 Lights
All Brush Brass
No. 4

CAN BE USED ON ANY KIND OF

PORTABLE LAMP

Strong—Rigid—Economical
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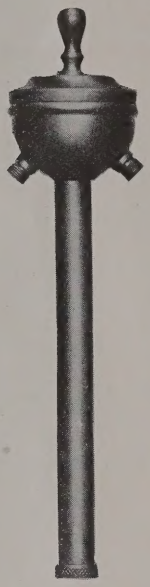

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All Brush Brass
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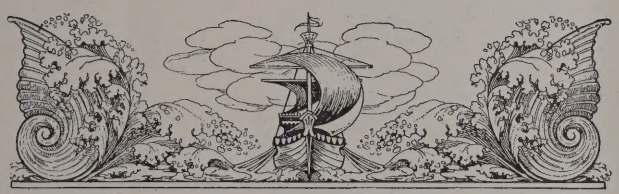

Removal Announcement

WE are now ready to greet you in our spacious new salesroom

6-8 West 22nd Street
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Complete lines of Cut Glass and Silver-plated Novelties now on display.

UNITED CUT GLASS COMPANY
AND
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6-8 West Twenty-Second Street - - - - - - - New York City

(*Photo by courtesy of Doulton & Co., Ltd.*)

THE JEWS BRICKMAKING IN EGYPT.

A remarkable terra-cotta panel recently unveiled in the Cuming Museum, London, as a memorial to the late George Tinworth, the sculptor-potter. The life and vigor depicted in the scene is characteristic of Tinworth's work. The panel portrays the visit of Moses and Aaron to a brick field and their attention held by the sight of an Egyptian taskmaster beating a Hebrew. The margin of the panel carries the inscription, "All the days of my appointed time will I wait till my change come." A full description appears on page 8.

POTTERY & GLASS

VOLUME XII. No. 6. NEW YORK, JUNE, 1914. TERMS: $2.00 per year in advance 25 cents per copy.

How Modern Pottery is Made

AN INTERESTING ARTICLE DESCRIBING THE MANUFACTURE OF POTTERY FROM THE RAW MATERIAL TO THE FINISHED DINNERWARE.

THOUSANDS of dealers and their clerks are daily handling the products of the pottery plants, and how many of them can intelligently tell the customer anything of the manufacturing processes through which the goods they are selling must pass before ready for the retail trade. Knowledge of this kind is useful to the merchant, for he can put that "human interest" punch in his advertising copy, only possible with first-hand information.

In the pottery trade many different kinds of materials are required to produce the "batch" from which dishes are made. These ingredients come from widely separated localities. Clays are from Florida, North Carolina and Alabama of our own country, and from Cornwall and Devon of old England. Flint is produced by Illinois and Pennsylvania. Boracic acid is taken from the Mojave desert and famed and beautiful Tuscany; feldspar from Maine and Michigan. All these and more of a minor character are embodied in the mixture.

These materials are reduced to a fine powder and stored in high bins. Between these bins, on a track usually provided for the purpose, workmen push a car bearing a great box. Under this car is a scale for weighing the exact amount of each ingredient as it is put in. Too much of one kind of clay or too little of the other seriously impairs the quality of the finished product. From bin to bin this car travels, until the load is complete. The "charge" is now ready. All told it weighs from 1,000 to 1,200 pounds. This is dumped into a great round tank, called the "Blunger Mill." Here large electrically-driven paddles mix it with water until it has the consistency of thick cream. From the Blunger Mill this passes into a second and still larger tank, called the "Rough Agitator." In this receptable it is kept in constant motion until released to run in a steady stream over the "Sifters."

This state of clay is now called "slip." The "sifters" separate the unground particles and other alloy from the "slip." Vibrating tables of the finest silk lawn, similar to that used for bolting flour at the mills, comprise three "sifters." The material for the making of the dishes strains through the silk, while the refuse, such as all foreign matter, lumps, etc., flows into a waste trough and is thrown away. From the "sifters" this liquid-like mass passes through a square box or chute. In this are arranged a number of horseshoe magnets, which attract to themselves and hold any particles of harmful material that may still remain in the mixture.

After leaving the magnets, the fluid mass is practically free from all impurities. It is next dumped into still another tank, dubbed the "smooth agitator." In this tank the fluid is kept in constant motion by a number of paddles. From this the mixture is forced under high pressure into a "presser." Here a peculiar arrangement of steel chambers packed with heavy canvas allows the water to escape, filtered pure and clean, but retains the clay in discs or leaves, each weighing about thirty pounds. In many plants the water is run into a tank and used over again. Some do not do this, but it was found that a certain amount of the strength of the clay went with the water. For this reason it is advisable to keep on using the water over and over again.

After the water is excluded, the "slip" is termed clay, or "mug," which is formed into "loafs," each about 42 inches, and put on trucks and taken to the "clay cellar." Here they are malled together. The longer the clay remains in the cellar the better. About three weeks is considered a good time. The clay is then taken to the "pug mill," where it is ground up together, reduced to a uniform consistency, and then cut into blocks of convenient size. Automatic elevators convey this product to workmen upstairs in the "clay shops."

After securing a good clay, the next thing in the working of a pottery is the "mold shop." Without molds ware cannot be made. The first thing decided upon is the shape. Take a plate, for instance. This plate is made just the size desired, the workman utilizing a special clay. Then it is set on a slab and plaster run over it. After the plaster is taken off, the workman has what is termed a "block." Soap is now put on this block so that the next plaster will not stick. When the plaster is run over this he has what is called a "case." He makes only one block, but about a dozen "cases." In turn more soap is put on this "case," and more plaster is put on this "case," a "mold." One dozen "cases" will make about 500 dozen plate "molds." It is from the mold that the ware is made. After the molds are dry they are taken into the stove-room in the clay shops, where all ware is made.

Articles of different shapes vary the exact method of handling the clay. Some are molded by hand in plaster of paris molds; others formed by machine. To make a plate, for instance, the workman takes a lump of clay as large as a teacup. He lays this on a flat stone, and with a large, round, flat weight strikes it a blow. This flattens the material until it resembles dough rolled out for cake or biscuits; only instead of being white or yellow, it is of a dark gray color. A hard, smooth mold, exactly the shape and size of the inside of the plate, is at hand. Over this the workman claps the flat piece of clay.

Then the mold is passed to another workman, who stands before a rapidly revolving pedestal, commonly known as the "Potter's Wheel." On this wheel is placed the mold and its layer of clay. The jiggerman, for such he is called, pulls down a lever to which is attached a steel scraper. As the plate rapidly revolves this scraper cuts away the surplus clay and gives to the back of the plate its proper form. The plate, still in the mold, is placed on a large board, together with a number of others, and shoved into a rack to dry. One jiggerman, with two helpers, called a "batter out" and a "mold runner," will turn out 2,400 plates a day. It is fascinating to watch the jiggerman's deft hands at work, swiftly changing a mass of clay into perfectly formed dishes. Such skilled workmen are naturally well paid.

Other dishes and ware of a special nature are turned out by pressure. This means by molding by hand, the method which followed the original procedure of a "thrower's wheel." Since the invention and improvement of the jigger, pressing work is mostly confined to the molding of larger styles of ware.

Sufficiently dried through modern means of separate heat units and proper ventilation, the plate is taken from the mold, the edge smoothed and rounded and all minor defects remedied. It is then placed in

(Continued on page 28.)

MEMORIAL TERRA COTTA FOR DOULTON POTTER

A BEAUTIFUL terra-cotta panel depicting "The Jews Brickmaking in Egypt" was recently unveiled in the Cuming Museum of the Southwark Central Library, London, England, as a memorial to the sculptor-potter, George Tinworth, who died last year.

Attached to the panel is a tablet recording that Tinworth, after winning his way under arduous conditions to the Royal Academy Schools, was for nearly fifty years modeller and sculptor at the Royal Lambeth Potteries, where, encouraged by Sir Henry Doulton, he produced strikingly original works of art which won him enduring fame, and the panel has been presented by Doulton & Co., Ltd., as a memorial of the artist.

George Tinworth was the only child of a master-wheelwright, who occupied a little shop in Walworth. His mother was a Puritan of the old school, and he was brought up in the strictest sect, so that when he was sent to Paris in 1867 by Sir Henry Doulton to study sculpture he came away at once because he found the Salon full of nude figures, and he said he did not think it proper to look at them. Tinworth's art was entirely Puritan. He was a sculptor who took his inspiration almost entirely from two sources—the Bible and the streets of Walworth. There was at that time a wonderful man, Mr. Sparkes, who conducted an art school in Walworth, and instituted evening classes there. Tinworth attended the classes, and took up accomplishments as plants drink in water. He became more and more gifted, but he never became academic. There was no other English artist of anything like the same force who was so exclusively Biblical as Tinworth. He reached, perhaps, his highest point in those elaborate illustrations in terra-cotta of the last days of Christ on earth, which called forth the enthusiastic praise of Ruskin nearly 40 years ago. He stood alone among contemporary sculptors, uninfluenced by the revival of 1878, unaffected by foreign standards, content if, with something of the simplicity of a child and more of the gravity of a medieval mason, he could work out his own vision of the Biblical stories. He became most appropriately, a quasi-ecclesiastical sculptor, and Authoritie put highest of all his works the reredos in York Minster and the wonderful "Descent from the Cross." Some of Tinworth's most beautiful work was, however, more accessible to Londoners, being in the Guards' Chapel at Wellington Barracks.

The panel which we have reproduced on another page is remarkable for its life and vigor and shows Moses and Aaron, after the meeting, visiting a brickfield and their attention directed at the sight of an Egyptian taskmaster beating a Hebrew.

An interesting corner in the China and Glassware Department of Barker Bros.' store, Los Angeles, Cal.

China, Glass and Lamps Well Displayed at Barker Bros., Los Angeles, Large Store.

THE china and glassware department in the immense store of Barker Bros., Inc., Los Angeles, California, is conceded one of their most important sections and is located on the main and mezzanine floors of the south building, occupying the entire space and embracing, together with the stock reserve space, a floor area of nearly twenty-thousand square feet. Barker Bros.' store is located on South Broadway and is one of the largest houses of its kind on the Pacific coast, its contract department being favored with the furnishing of the majority of the hotels and homes on the Coast. Not only is the general retail trade catered to, but this department handles much of the hotel, apartment house and general wholesale business of the city, with a total volume of business running into very large figures. A staff of from fifteen to twenty is maintained according to the season.

In addition to their large lines of open-stock dinnerware, fancy china, cut, pressed and blown glassware, the household department also carries a complete stock of table silver, cutlery, aluminum, enamel and tin wares, housefurnishings and a fine collection of gas and electric portables.

An effort is being made to effect a reorganization of the wholesale and retail china, glass and lamp business operated by the Mellen & Hewes Co., in Hartford, Connecticut, for the past thirty years, who were recently forced into a receivership. The creditors were asked to accept a compromise so as to prevent the corporation being dissolved by the court. Forty cents on the dollar, thirty cents upon the withdrawal of the receivership proceedings, which shall not be later than July 10, 1914, and the final ten cents not later than September 10, 1914, were the agreement terms offered.

Judge Mayer has appointed Emil Fuchs receiver for Frank Rosenstein, dealer in glassware and crockery, at 452 Grand Street, New York. Assets are $4,500 in stock and accounts. There are fifty creditors, and the receiver was appointed to protect the assets, pending consideration of an offer of settlement at twenty-five cents on the dollar.

The retail china and glass business of Wilhelm & Decsenyi, for a number of years located in West 33d Street, New York City, by S. Decsenyi, who has just purchased the interests of his partner, H. T. Wilhelm. The business has been removed from 10 West 33d Street to a store at No. 37, just west of

the rear court of the Waldorf. The new quarters are much larger than the old, and have been fitted up most attractively. The main show-room, which is about 25 by 80 feet, has mirror-backed wall fixtures and mirror table tops.

H. P. McGregor & Co., Wheeling, W. Va., are in a new store at 1119 Main Street, the building formerly occupied by John Friedel & Co. The new home of the old McGregor establishment presents a splendid appearance, both inside and out, while the stock of fine glass, china, electric lamps, etc., is second to none in this section of the country. The McGregor store is one of the oldest retail houses in the State. It was formed more than sixty years ago and was then known as Barnes & Walton. Many years ago Mr. McGregor was taken in as a partner, and the firm name was changed to Barnes & McGregor. When Mr. Barnes died, Mr. McGregor assumed complete ownership.

The china, glass and housefurnishing store of Charles Abend, Belleville, Ill., a section of which is illustrated herewith, is the largest of its kind in St. Clair County and was established in 1881 by Charles Drees and came into its present ownership in 1912. Complete stocks of china, glassware, granite-ware, toys, housefurnishings and bar goods are carried, the store occupying a three-story structure. Trade is mostly with local people, the bar goods end of the business being especially important. Mr. Abend started in business in 1905 as Abend & Neu, and the following year bought out his partner's interest in the business. In 1906 he purchased the Model Store and moved the stock into his own store. During the following two years he took over two other stores, and in 1912 bought out the Krebs Bros. store, where he is now located. The store is located on the main business street of Belleville, and its display windows always carry an attractive showing of seasonable goods.

OLD PORCELAINS BRING HIGH PRICES

IN these days of popularity for the antique, the possession of a few pieces of old porcelain seems to be as good as gold; in fact, many of the pieces recently sold at a sale in London were worth their weight in gold. A pair of Chelsea figures of a shepherd and a shepherdess, wearing rich costumes, modeled by Roulilliac, thirteen inches high, brought $2,625. Three Vienna vases, covers and stands, painted with Arcadian shepherds, on a pink ground, went for $1,100.

View of the first floor in the china, glass and lamp store of Charles Abend, Belleville, Ill.

The Strenuous, or Rule-of-Thumb Management

THE FIRST OF A SERIES OF THREE ARTICLES ON SCIENTIFIC MANAGEMENT

BY E. ST ELMO LEWIS, OF THE BURROUGHS ADDING MACHINE CO.

A COST system does not unfold itself as a logical consequence of starting a business with a bookkeeping department. A cost department is an entirely different unit. A cost system is not based upon the pre-determined scheme of things which flow from one to another in an inevitable and logical sequence. A cost system is the reflection of a man's mind, of his manner of thought, of his education, of his sympathy, of his training and experience, of his ability to manage, to analyze, to synthesize, to co-ordinate, to harmonize, to grasp things in detail and in the large. Cost keeping at its best is an efficient method of determining exactly what time, work, and material are put into the production of any marketable energy, commodity, or service.

Do not make the mistake of thinking that manufacturing is limited to things that you can weigh on scales or measure with a foot rule. The electric light company manufacturers a product as well as the automobile manufacturer. The railroad company manufactures a product as well as the sugar refinery. The banker manufactures a product as well as the hat manufacturer. The department store manufactures a product, and so does the doctor, the lawyer, and the advertising manager.

The mere fact that in some of these a definite standard of measurement has not been obtained, does not preclude the idea that their work can and must be measured and its value approximated. Therefore, no man should adopt the attitude that they can't be measured. Some people think that advertising can't be measured. This is not because it can't be measured—it is because their education, their experience have not progressed far enough to give them the ability to measure it. The savage seeing the lightning in the sky would probably find it impossible to imagine that the electric fluid could ever be measured, but it is being measured. The main purpose of any cost-keeping system is to find measures for many things that can be measured by the ordinary bookkeeping processes, or by the mere senses of careful foremen, and thereby arrive at standards of usefulness and value and determine relative costs of production for guidance in forming policies.

If a cost system is a reflection of a man's mind, or of the minds of a number of men, it becomes very important to find out what kind of men they are.

There are three fundamental types of men in the world. There is the Strenuous type, the Systematic type and the Efficient type. These types fall into divisions, determined by the methods they use and all of their mental and physical equipment. All these types are reflected in cost keeping systems. The strenuous man, for instance, is the hard working type. He may be called the "sweat" type. His philosophy in life is embodied in "DO IT NOW." He is a doer worker of muscular type. We have had thousands of them in our factories as managers. They are busy—busy-ness is business with them. They are the men who get down to the office at six o'clock in the morning and work until ten o'clock at night. They never think of the factory hygiene, of lighting, of plant planning, of functionalizing, of standards, of education. Their ideal is hard work. They take literally that man must gain his livelihood by the sweat of his brow. When everybody worked that way, of course, strenuosity was the order of the day. It didn't make any difference—the world was on a sweat basis. Then the man who was the most strenuous, made the most money in feeding a hungry market. It was a brute force—physical stamina that won. One unskilled laborer was as good as any other unskilled laborer. But when skill came into competition with the man at the bench; when brains, forethought, planning and thinking came into competition with the strenuous manager, then came the demand for protection, and the outcry against competition.

The purely strenuous type can be seen in a bookkeeper who works hard, who is loyal, but who fusses and fiddles over things, but the rule-of-thumb or strenuous man is the type that believes if he lowers his cost each month or each year, he has gained highest efficiency.

He maintains that his business is different from any other business. He thinks the only thing worth taking from anybody else is to steal a patent, or to steal a man who has shown that he can do more than anybody else.

The rule-of-thumb man says "each man is different," that "you can't teach salesmen," that this man who is doing things so successfully has an unusual faculty possessed by nobody else.

His apprentices "learn by doing" (the good and the bad things); he hasn't any school of workmen (they already know). A school for teaching salesmanship would make him laugh—and yet he is buying his cash registers, his adding machines, his insurance policies and his loose-leaf devices, if he has any, from salesmen who have been taught in schools how to sell the produce to just such a man as he.

The rule-of-thumb man never joins business organizations except to be a good fellow—he never makes a research to find out new things—he calls it "high

brow theory." You can't tell the rule-of-thumb man anything, because you can't tell any man anything that he doesn't know.

The rule-of-thumb farmer plants by the almanac and reaps by the grace of God.

The rule-of-thumb mechanic has learned his good and bad methods by the side of an older mechanic, who learned his good and bad methods from another. Each loses a certain amount of efficiency in the process of learning. He doesn't study trigonometry or geometry. He doesn't care anything about such "high-brow stuff," but he is a loyal member of his organization and talks against capitalists "who don't do anything."

The rule-of-thumb employer cares nothing for co-operation. He sees nothing but competition. The only kind of organization he wants to belong to is an anti-union organization. He is an anti-laborer; he believes that you have to use the big stick, that you have to drive men instead of leading them because, "Well, you see, that's the way it always has been done, and my father did it that way."

The rule-of-thumb banker, the rule-of-thumb retailer—all of them have ingrowing businesses because their education has never gone beyond the confines of their own particular experience.

They can imitate, but they can't adapt.

They don't really think about their business—they only think about the dollars and cents.

They don't think about men, but they think about machines.

Their costs are necessarily nothing but approximations, more or less distant, of an ideal set by the men who have worked under different conditions of a more or less distant past.

In such a plant you see "DO IT NOW" signs all over the place. In such places salaries are raised by the time clock and calendar. Such a manager has no methods of measuring men's efficiencies because he doesn't know what those efficiencies are.

His ideal of a cost system is a crude method by which the piece workers can be prevented from getting more than he thinks they are worth. He says no laborer is worth more than $2.00 a day because that's all he has ever paid, and he is perfectly satisfied if a salesman increases his business 10 per cent a year in his territory. If his competitor lowers prices, he wonders where his competitors "steal" the raw material. "How long can he continue to lose money?" It never occurred to him that a man can beat him at his own game and make a fortune in the process.

He doesn't analyze his business and its possibilities to find out the real reason for his success or failure. He hasn't time. He is "too busy doing things."

In the hiring of people, his ideal is to "try them out—see what they can do." The try and fail method is a gospel to him. He solemnly asserts that "you can't tell what any man is able to do." "That other concerns are foretelling and finding out what types of men are necessary for certain jobs, are pre-determining what men will fit the jobs and then getting the men to fit the jobs, is a joke to him.

Of course you can't tell him anything about it because he doesn't know anything about it.

He doesn't know anything about the idea because he has never seen it at work. If he did see it, he would probably dismiss it with—"The Employment Manager was better than usual;" but as for finding law or principle in any course of action, he dismisses it with—"It is the man who is doing the work, and the man who is getting the results."

The rule-of-thumb manager prides himself upon "knowing his business." He never thinks of using outside counsel. If a man would suggest to this type of mind that there is a better way in which to grind a valve, his first question would be, "how many valves have you ground?" In other words, his attitude of mind is of the man looking in the mirror when he is looking for all the reason for success.

It is a type of mind of which we have had entirely too many, and which competition and the efficiency of skilled minds, applied to skilled work, is gradually forcing out of American business. These rule-of-thumb managers act as the priests of old, adopting a precedent as a sacred flame which has passed from hand to hand, from generation to generation, each keeping it inviolate, never changing it, until it becomes a sacred tradition before which youth and skill and brains and power must bow in submission. The rule-of-thumb manager is always a liability and never an asset. He may be popular, he may have succeeded, he may be succeeding, but just as inevitably as the sun rises, his day is done. *(To be continued.)*

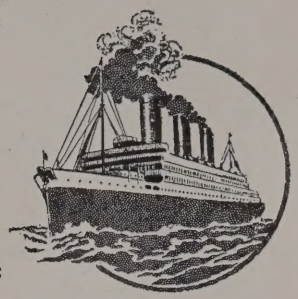
MIDDLE WEST FREIGHT RATES LOWERED

FOR many years the communities in Iowa located on the Mississippi River, namely Keokuk, Fort Madison, Burlington, Muscatine, Davenport, Clinton and Dubuque, have complained of the adjustment of rates from New York applicable on business destined to said points for local consumption or for merchandising purposes. The city of Springfield, Illinois, likewise complained of the adjustment of rates from New York to that point, as compared with the adjustment of rates enjoyed by other cities in Illinois.

The Interstate Commerce Commission has rendered its decision in these important cases, with the result that the carriers have been called upon and have now made effective a complete revision of their rates as prepared by the Traffic Bureau of the New York Merchants' Association to upper Mississippi River crossings in Iowa and Illinois, which in turn has involved some of the Missouri and Iowa points, and a great many points in Illinois.

The "Vaterland" a Floating Palace

The Interior Arrangements of This Boat, the Largest Ever Built, are Ideal for the Foreign Buyer and Importer When Going to the Markets Abroad.



THE arrival and departure of the giant steamship Vaterland of the Hamburg-American line was the occasion for considerable newspaper comment. Her immense size and construction details were heralded far and wide, and while these are probably the greatest features of the new ship, the pottery and glass man who has occasion to cross the Atlantic ocean many times will naturally be interested more in the conveniences to be had, her equipment and her interior decorations, which were passed over lightly, but are also worthy of considerable comment.

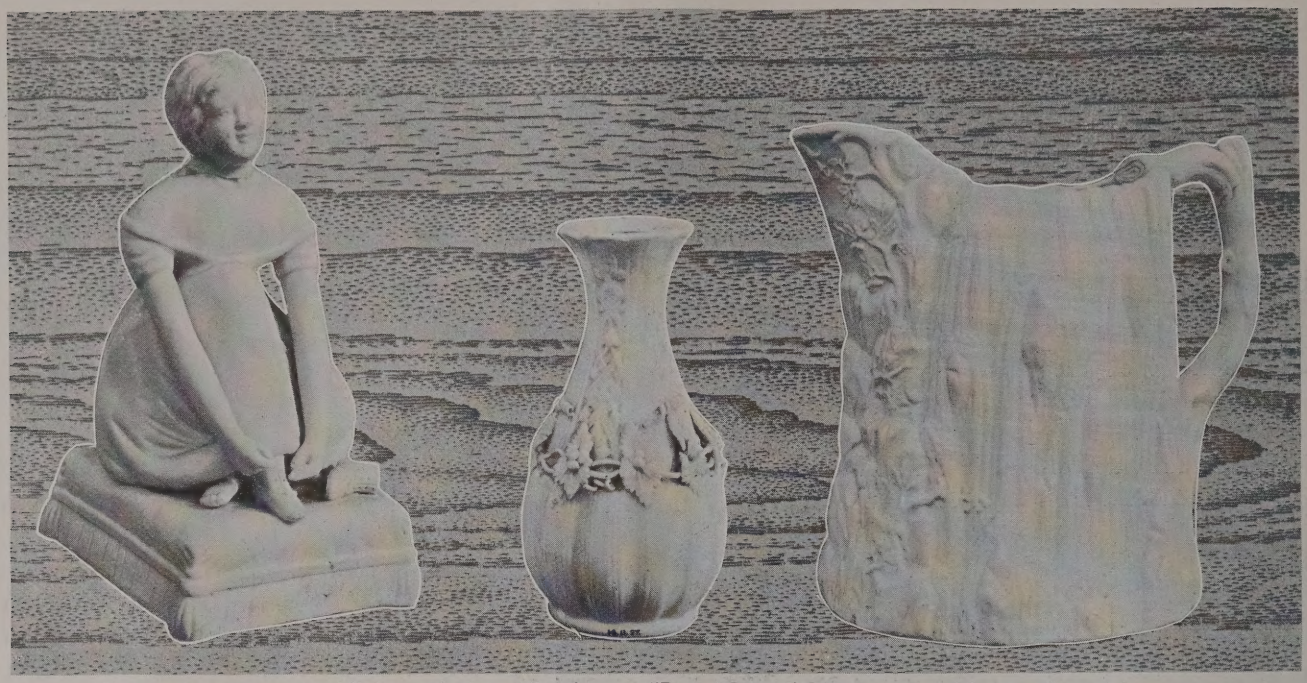
The Vaterland carries only a few more passengers than ships of half her size. Her public cabins are the largest ever constructed. The main lounge of the Vaterland, the largest and most sumptuous of these cabins, is provided with a concert stage and a dancing floor. The main dining-room seats upward of eight hundred guests. The Ritz-Carlton restaurant of the Vaterland is oval in form, exactly reproducing the restaurant under the same management in New York. A special feature has been made of the palm garden, which is decorated with a wealth of tropical foliage. The library and lounges are especially attractive.

An entirely new arrangement of the public cabins has been made possible by the unusual position of the funnels of the Vaterland. The funnels pass through the decks at a point near the hull, instead of through the center of the ship. By removing this obstruction it has been possible to have one great cabin open directly into another, thus giving the ship a remarkable effect of artistic spaciousness.

The passengers on the Vaterland have the choice of a great variety of private suites, which assure the privacy of one's own home throughout the crossing. These suites vary in size from two to twelve rooms. They are furnished in a variety of decorative styles and color schemes to satisfy every taste. The most elaborate of these suites, known as the Imperial Suites, include bed-rooms, sitting-room, breakfast-room, two baths, servants' rooms and a private deck.

The smoking-room has been sumptuously decorated with a wealth of rich paneling and carving. A deep fireplace and several recessed seats and cosy corners lend a homelike appearance to the great room.

Photographs taken and copyrighted by Brown & Dawson.



Three of the recent additions to the collection of "Bennington" ware at the Metropolitan Museum.

METROPOLITAN ACQUIRES BENNINGTON WARE

DURING the past few months the collection of American pottery in the Metropolitan Museum of Art has been materially increased by donations and purchases, the quaint shapes and decorations of our pioneer potters never failing to be a source of interest to the Museum visitor.

While the American potter of today would not find much to his liking in the decorations of early days, still there are great commercial possibilities in Colonial shapes, the trend of the day being more toward the simpler and quiet style of our forefathers than to the over-elaborate creations of a later date.

Many of the newer accessions at the museum are pieces of the line produced at the United States Pottery in Bennington, Vt., and known to collectors as "Bennington" ware. This pottery first commenced making yellow, white and Rockingham wares in 1846, and later on some very creditable work in parian was turned out. About 1849 C. W. Fenton, one of the firm, took out a patent for the coloring of glazes for pottery and the manufacture of "Patent Flint Enameled Ware," a fine quality of Rockingham, somewhat analogous to our modern so-called majolica, was commenced. White granite ware was made quite extensively and soft-paste porcelain was produced in a small way. Artists were secured from abroad to decorate the ware, and it attained great popularity.

In 1853 the works were enlarged and six kilns erected. The main building of the plant was one hundred and sixty feet long and gave employment to about one hundred hands. The Bennington factory was closed in 1858, and the following year Mr. Fenton moved to Peoria, Ill., where he established a pottery for the manufacture of Rockingham yellow and white wares.

ENGLISHMAN TO BUILD PORCELAIN SHIP

WHALE TURNER of Gravesend, England, has made public a scheme to build big ships of porcelain. He believes liners of porcelain driven by petroleum derivatives, will some day oust steam-driven ships of steel and wood. After 40 years' labor and an expenditure of $500,000 he has discovered how to manufacture plate porcelain at $35 a ton in any size up to 10x15 feet. He would make all parts of his ship porcelain except the framework and sides.

It is cheaper than any of its rivals; it harbors no vermin; it can be cleaned by washing; the decoration can be supplied at the time of manufacture and will never need renewing, and it will never need painting. "It would require a $300,000 factory to manufacture plate porcelain on standardized lines for ships' use," Mr. Turner said, "and as the climate on the Thames is favorable, also the cost of raw material, why not once more build our ocean liners there?"

WINDOW LAMP THAT INTENSIFIES COLORS

SHOW-WINDOW lamps that can be adjusted to bring out to the best advantage goods of any particular color, such as green patterned ware one day, for instance, and white goods with orange designs the next day, have now been perfected and are just getting to the point of going on the market.

Glass strips of various colors take the light rays from an electric lamp, make a mosaic pattern of the rays, and then gather them all together again, blending the light into a daylight effect.

By adjusting the glass strips the outcoming light can be modified so that it will intensify red or any other color, as desired.

Practical Law for the Buyer and the Seller

A department devoted to a discussion of the various legal matters that are constantly confronting the man in business; opinions rendered are based upon actual decisions.

Written by Elton J. Buckley.

HERE is a letter upon a subject of interest and importance to every business man and every association of business men:

JERSEY SHORE, PA., Oct. 30, 1913.

E. J. Buckley, Esq.

Dear Sir:—I am writing to inquire whether an association can advertise judgments for sale, and how same can be accomplished?

If not asking too much, will you kindly send me a form of such an advertisement, and oblige,

Yours respectfully,
M. EDW. TONER,
Secretary Merchants and Business Men's Association of Jersey Shore.

The reason the subject is important is that the right to sell a judgment against a debtor gives a creditor a weapon that in many cases is more potent than any other. I have seen many a debtor who knew all about the collection law; who knew that he was execution proof and had laughed at most of his creditors, climb immediately down from his perch when a creditor prepared to advertise a judgment against him for sale in the local newspapers. The remedy, however, is not very frequently used because most creditors hesitate to adopt it; they fear some legal reprisals on the part of the debtor.

There is absolutely no chance of successful legal reprisals by a debtor if the instructions I shall give here are followed. The proceedings for the sale of a judgment against a debtor are very simple, but every step is important, and the failure to do each thing properly may get the creditor into considerable trouble.

Obviously, before a judgment can be sold, it must be obtained. Obtaining it means bringing an ordinary suit in debt before a magistrate or justice of the peace if the claim is within his jurisdiction; and before the next higher court if the amount is too large for magistrate or justice of the peace. Usually these cases are not defended, and getting judgment is both quick and inexpensive.

After the judgment is obtained, as it will be—by default—if no defense is made, it must under the laws of all States lie for a certain number of days while the defendant is given a chance to appeal. This appeal period varies in different States; when it has passed without appeal, the defendant is flat on his back so far as appealing or questioning the judgment is concerned.

Right here I want to point out the difference between disposing of a judgment, and disposing of a mere claim against a debtor which has not been reduced to judgment. When a debtor has been sued, and has failed to defend, and judgment has been given against him, and when he has had a chance to appeal, and has not appealed, he can never say again, "I do not owe that money," or "the account is wrong." If a judgment obtained in such a way is advertised for sale, his mouth is closed and he can bring no action for libel or anything else. If he brought such an action on the ground that he did not owe the debt, the court would say, "your time to raise this question has gone; you should have put in your defense when the suit was pending."

As compared with this, the risk of advertising a simple claim for sale, as is sometimes done, is that the debtor may be able to show that he doesn't owe it, or not all of it, and that in saying otherwise you have libeled him. The creditor may think that the debtor could not possibly have any defense, and that it is safe enough to advertise the claim, but defenses—and good ones—have been made before when the creditor did not think it possible, and it can be laid down as a rule that admits of almost no exception, that no creditor should publicly offer a claim against a debtor for sale until he has gotten judgment on it.

To get back to the main subject, after the creditor has obtained judgment, he must assign it to his association before the association can legally offer it for sale. Of course the creditor can offer it for sale himself without assignment. Assigning is a very simple matter. The following is a short but effective form:

In consideration of the sum of one dollar and divers other valuable considerations, to me in hand paid at and before the making of this assignment, I hereby assign, transfer and set over to..... all my right, title and interest in a certain judgment for the sum of.....against..... of the city of....., county of.....,

(*Continued on page* 20.)

POTTERY AND GLASS

WITH WHICH IS COMBINED

GLASS AND POTTERY WORLD

GLASS AND POTTERY WORLD, Founded 1893.
CHINA, GLASS AND POTTERY REVIEW, Founded 1897.
Amalgamated April, 1905.
POTTERY AND GLASS, Founded 1908.
Amalgamated April, 1909.

REG. U. S. PATENT OFFICE

PUBLISHED ON THE FIFTEENTH OF EACH MONTH BY
HUOTT PUBLISHING COMPANY
395 FOURTH AVENUE, COR. 28th ST., NEW YORK

THOMAS A. CAWTHRA - - - - - - - - - - *President and Treasurer*
EDMOND J. HUOTT - - - - - - - - - - - - - - *Vice-President*
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DEVOTED TO THE INTERESTS OF THE POTTERY, GLASS, LAMP, ART METAL AND ALLIED INDUSTRIES

T. A. CAWTHRA - - - - - - - - - - - - - - - *Managing Editor*
PROF. CHARLES F. BINNS - - - - - - - - - - - *Technical Editor*

SUBSCRIPTION RATES: UNITED STATES, $2.00 PER YEAR. ALL OTHER COUNTRIES, INCLUDING CANADA, $2.50 PER YEAR

Change of copy and instructions regarding advertisements appearing in the magazine must reach this office not later than the 5th of the month, as the first forms are sent to press on that date.

Entered at the New York (N. Y.) Post Office as Second Class Matter.

VOL. XII JUNE, 1914 No. 6

WHAT THE SHOPPER WANTS.

THE item printed here is supposed to be the conversation of a department store shopper and the grains of wheat among its chaff should be picked out by the merchant who makes a fetich of progression.

"I like to go into a warm shop—not artificially heated, particularly, but heart-heated—a shop where the proprietor is cordial, obliging, and cheerful, where the assistants show they are glad to see me, and where I can get good value.

"I like to go into a shop where I feel welcome. In some shops I have felt like an intruder breaking into a private home.

"I like to enter a shop by being invited in by attractive window displays. I can generally spot a good shop by the windows, and I very seldom find that they fail to represent the real quality of the shops.

"I like to deal with the shops where I know the assistants work together pleasantly, where they receive proper credit for what they do, and where the proprietor treats them well.

"When I go into a shop I like to have the assistants take my complete order, and then collect the articles, wrapping them in as few parcels as possible.

"I like a shop where the shelves are clean and where they do not show dusty packages and soiled goods. I always patronize the cleanest shop I can find.

"I like to go into a shop where the assistants are anxious to wait on me, where they are desirous of showing me goods, even though I may not make a purchase.

"I like a shop where I always get a receipt, for it is the only safe way, and I know that I am getting exactly what I pay for.

"When goods are delivered or I send out after them, I always like to have the shopkeeper send me a receipt, so I may know that I get what I ordered.

"The ideal shop is the one possessing all these good qualities—and more."

"DICTATED BUT NOT READ."

BUSINESS at its best is a cold, cut-and-dried proposition, perhaps and probably; yet there is no apparent reason for increasing the chill which already surrounds it. And one of the surest ways of bringing about an intensification of this characteristic is to send out a letter stamped "dictated but not read."

Sending out such a letter is about on a par with sending a salesman to a customer with a note like this: "This man is our salesman all right, but we are not responsible for his representation or his presentation of our goods."

The fellow who invented the "dictated but not read" stunt must have been a cheap mail order crook who wanted to create the impression that he was very busy, indeed.

It is an extremely bad example to follow for the man who has not time to read his letters ought to have a capable assistant to dictate and read and sign his correspondence, or else he ought not to be in business.

The "dictated but not read" letter is a reflection upon the stenographer as well as upon the office force and the methods of the concern.

Moreover, it is an insult to the recipient, for it is apt to convey to him the impression that his was not a very important letter and that the sender did not think enough of it to write it or to see that it properly conveyed his message.

SHOW COURTESY TO YOUR CUSTOMERS

SALESPEOPLE who desire to make themselves valuable should strive in every way to treat a visitor or customer the same as they wish to be treated when they visit other establishments.

When we enter a store and the sales person comes up to us promptly with a pleasant greeting and takes particular pains to show a good assortment of such merchandise as interests us, we feel like going to that store again and to that particular sales person.

If, on the other hand, we do not seem to be noticed after entering a store and, finally, must step up to a sales person and ask to be waited on, and then, perhaps, are shown with an impatient air but a single item, it is not probable that we will make a purchase.

A Dictionary of Ceramic Terms

A SERIES OF PRACTICAL ARTICLES GIVING BRIEF, YET COMPREHENSIVE, INFORMATION ON EVERY ITEM USED IN, OR CONNECTED WITH, THE POTTERY AND ALLIED TRADES

BY CHARLES F. BINNS, DIRECTOR OF THE N. Y. STATE COLLEGE OF CERAMICS.

Note.—In every trade, business or industry there is a special vocabulary which is understood only by those who have intimate acquaintance with some branch or department of the work. This is, of course, necessary and unavoidable. Even words in general use will acquire a special meaning when they are frequently applied in a particular way. In order that the readers of this journal may be made acquainted with the meaning of some of the words used specifically in ceramics it has been thought well to take a number of these, not necessarily in any particular order, and to explain them in a non-technical way. We will be glad to receive inquiries as to the meanings of words and in answering these this page will be made the more helpful.—Editor.

Clay—This, the foundation need of the ceramic worker, is a soft rock of widely varying composition. Clay has no definite chemical proportions, it cannot therefore be technically styled a mineral. It is distributed throughout the world, but it is not a primary ingredient of the earth's crust; that is, when the rocks and minerals in the earth solidified clay had not yet begun to form. Almost at once, however, the processes of production set in. These were two, the first chemical, the second physical. The parent rocks consisted largely of silica and alumina held together by potash and soda, which bound the mass in a semi-glassy condition. The atmosphere was hot and was heavily charged with moisture and carbonic acid. These attacked the alkalies, potash and soda, dissolved them and carried them away to the ocean—hence the salt of the sea—and thus the glassy bond of the rock was broken. The mass which was left behind as a residue is known as a residual clay, but not many clays remained in this condition because now, being soft and easily disintegrated they were subjected to the second or physical process. Rainstorms, frost, upheavals of the earth's crust and the attack of growing roots all contributed to the destruction of the clay bed. The streams took hold of the particles and hurried them to the valleys where in quiet pool or lagoon a subsidence took place and sedimentary clay was formed. The ocean also was playing its part. It received the huge quantities of clay which escaped the quiet settling places. Millions of shells became imbedded in the mud. Its own weight consolidated it and finally some vast upheaval raised the floor of the sea thousands of feet into the air and it became a mountain of the stratified rock called shale. This in turn was subjected to disintegration and the alluvial or surface clays came into being. Thus clays may be classified geologically as residual or sedimentary, and ceramically as brick clays, stoneware clays and pottery clays.

Kaolin—This is a term applied by common consent to such clays of residual formation as burn white in a pottery kiln. This means that they have been formed by chemical action from very pure rocks and minerals. A good kaolin consists almost exclusively of silica and alumina though there are nearly always present some impurities or unalterated rock particles. The word kaolin is derived from the Chinese language. The first information which was received in Europe about the manufacture of porcelain in the Chinese Empire came through French missionaries, who said that the Chinese used a clay which they called Kao Ling. But these words means, not the clay, but the location where it was found. The words, in fact, mean "The High Hill.' Thus the name of the hill came to be applied to the clay itself and it was ultimately anglicised into "Kaolin." The best kaolins are rare. English kaolins are considered very good and are largely used in this country. Germany and France also have large deposits but they are not extensively exported. In the United States kaolins of good quality are found in North Carolina, though there are minor deposits in other states. The use of kaolin is to impart whiteness and body to china and earthenware. Porcelain and fine china depend wholly upon kaolin for the clay content of the body. In earthenware other and more plastic clays are also used. Kaolin likewise finds extensive use in paper making.

Ball Clay—This is a trade term used by potters to designate the very plastic clays which are used in the manufacture of earthenwares. These clays are of sedimentary origin. They were originally formed in the same way as the kaolins. Then the mass was broken up by physical agencies and the clay was washed down from its bed to be deposited in some still lake. This action was probably repeated several times and on each occasion the clay gathered some impurities and developed a greater plasticity. The resulting clay is solid, gray in color and burning gray in the kiln. It also has the property of easy vitrification, that is, it becomes hard and non-porous at a low heat. This is very important in the manufacture of inexpensive wares because the intense fire necessary to produce density in the finer clays is a great item in the cost of the superior wares. The origin of the name "Ball Clay" is unknown. Some have thought it a corruption of "bowl clay," others have referred it to the practice of making clay into balls for the potter's use.

Pipe Clay—This is simply a ball clay and is so named because it is used for the manufacture of tobacco pipes. These clay pipes are much used by the

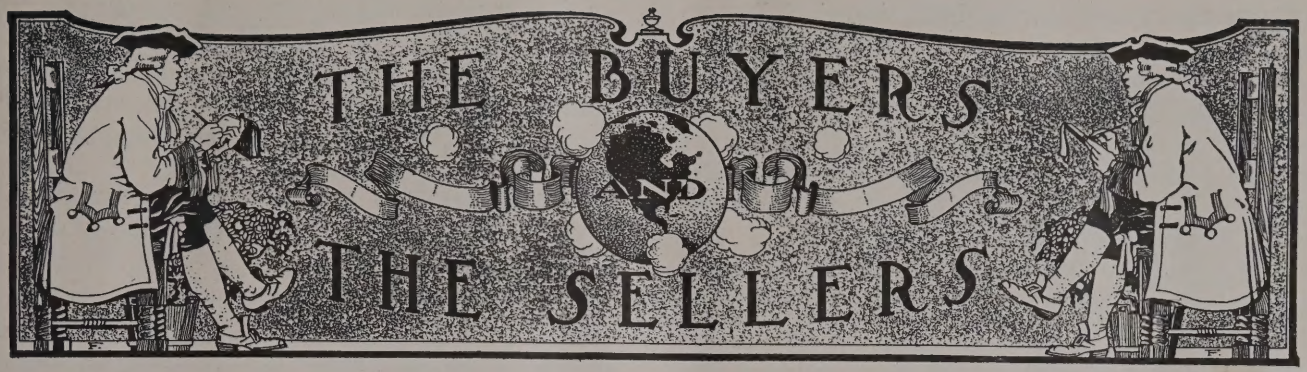
peasants and artisans of Europe. They range from the long "Churchwarden," a familiar note in certain paintings of early Victorian England, to the "Cutty," with a stem reduced by accident to perhaps two inches in length, held bowl down, between the teeth of the vaudeville Irishman.

Fireclay—Every clay can be made to soften and finally melt if it is exposed to a temperature sufficiently high. Those clays which resist beyond a certain point are known as fireclays, and these again are classified as high grade, or No. 1, and low grade, or No. 2. No. 1 fireclays are those which do not begin to soften until a temperature of 1,600° centigrade is reached. No. 2 fire clays are those the softening temperature of which ranges from 1,400° to 1,600° centigrade. The demand for first-class clays of this type is constant as the industries are more and more making use of high temperatures. The principal use of these clays is for the manufacture of firebrick, gas retorts, glass pots and similar wares. Thus it will be seen that in practically every case the fire clay is an auxiliary in the manufacture of some other product. Fire clays belong, for the most part, to the carboniferous age. Wherever there is a vein of coal a bed of clay is found beneath. Sometimes the coal has been reduced to a mere streak but the clay is always there. There is no uniformity in the quality of this clay, sometimes it is excellent, sometimes poor, but the clay beneath the coal has almost always certain characteristics. It is dark gray in color, hard enough to need blasting, can be ground to a very plastic paste and burns to a buff color in the kiln. From these general properties it would seem that the enormous plant growth which formed the coal beds must have had a marked effect upon the composition of the soil on which it flourished. Not only did the rank vegetation change the chemical composition of the clay but the roots served to anchor it in position so that it has been preserved, stratum upon stratum, for present day uses.

Flint Clay—This is a variety of clay found here and there almost at random, but chiefly in the coal measures. It is hard like flint. In composition it is often as pure as kaolin and specimens of this character burn to a clean white. Other specimens, not to be distinguished from these by inspection, burn red. The latter are of no value, but clays of the better type are much used in the manufacture of refractory wares.

(*To be continued.*)

One of the quaint Far Eastern Corners, displaying wickerware, pottery and bric-a-brac, in the new store of A. A. Vantine & Co., New York.



Business and Personal Items About Prominent People in the Different Branches of the Trade

KUPPER.—Herman C. Kupper, of New York, and Mrs. Kupper were passengers aboard the s.s. France, sailing from New York, May 27. While abroad they will visit the various factories Mr. Kupper represents in the United States and Canada.

GARVEY.—John L. Garvey, the New York crockery and glass jobber, sailed the latter part of May for Rome, Italy, to attend the ordination into the priesthood of his eldest son on June 6. While abroad, Mr. Garvey will visit the glass and pottery centres of Europe, returning about August 1.

HIRSCHFIELD.—I. Hirschfield, formerly identified with the china and glass departments of Stern Bros. and John Wanamaker, New York, has engaged with the "White House" department store, operated in San Francisco, Cal., by Raphael Weill & Co., Inc., as assistant buyer of china, cut glass and bric-a-brac. Mr. Hirschfield is now on the Coast.

BOOTE.—Edward Boote, the New York importer of English china and earthenware, sailed on June 10 aboard the newest ocean greyhound, the s.s. Aquitania, on his annual trip to England, combining business and pleasure while abroad.

GRAHAM.—W. P. Graham, of Graham & Zenger, importers of Rosenthal china, New York, was the first of the china and glass men to sail on the s.s. Vaterland, the largest ship afloat, leaving New York on her first east bound trip the latter part of May. Mr. Graham will return about August 1.

MAUREIL.—Joseph Maureil, associated with Justin Tharaud, New York, sailed for a visit to his home in France aboard the s.s. Lorraine, Wednesday, June 3.

TOMBY.—B. Tomby, representative of R. Schlegemilch, sailed Saturday, June 6, on his regular visit to the factory, on the s. s. Imperator.

COHEN.—I. P. Cohen, for some time past New York selling agent for the Buffalo Cut Glass Co., will carry the cut glass line of the Sterling Cut Glass Co. after July 1.

DWENGER.—Charles S. Dwenger, the New York importer, sailed on the s.s. Olympic on Saturday, May 30, for a visit to the pottery districts of Europe.

THIELER.—E. R. Thieler, American representative of Villeroy & Boch, will sail on his annual visit to Europe, Tuesday, June 16, aboard the s.s. Cleveland, from Boston.

TORILLOT—Paul Torillot, with A. Gredelue, New York, is now abroad on a six weeks' vacation visiting his relatives and old home in Paris, France.

TUNNELL—J. Tunnell, for the past twenty years with R. H. Macy & Co., New York, has been appointed assistant to Edward J. Burdett, the china and glass buyer, succeeding W. G. Browning, who has been promoted to the lamp and bric-a-brac buyership.

HINRICHS—Louis Hinrichs, of L. Straus & Sons, New York, was a passenger on the s.s. Aquitania on her maiden trip, arriving in New York June 5.

WILHELM—H. T. Wilhelm, until recently associated with the retail china and glass firm of Wilhelm & Decsenyi, New York, has sold out his interests in that concern and associated himself with the Art China Import Company, New York.

ICHENHAUSER—Silas Ichenhauser, of the Ichenhauser Company, Evansville, Ind., sailed for an extended European trip last week. He is accompanied by Mrs. Ichenhauser and son. The party will tour through Italy, Switzerland, Germany, France and Belgium, sailing from England in September.

HOFFMAN—C. R. Hoffman, china, glass and housefurnishing buyer for the H. A. Meldrum Company, Buffalo, N. Y., was a recent visitor in the local market.

GARDNER.—Frank W. Gardner, since last December, head of the Cut Glass Products Company, Chicago, and previous to that a member of the cut glass firm of Mills & Gardner, has severed his connection with the Cut Glass Products Co. to accept a position as china and glassware buyer with Boggs & Buhl, Allegheny, Pa., where he succeeds T. A. Neely, in charge of the department for the past fourteen years. The New York office of the Cut Glass Products Company will continue as heretofore, Mr. Chas. H. Taylor in charge.

DORFLINGER.—William F. Dorflinger, of the cut glass firm of C. Dorflinger & Sons, Inc., New York, attended the luncheon aboard the new steamship "Aquitania," Monday, June 8, as an invited guest of the Cunard Steamship Company, Ltd. Many notables in official and business life were present and following a most enjoyable luncheon inspected the new ship.

Law for the Buyer and Seller

(*Continued from page 15*)

State of....., obtained by me as of (here insert the term and number of the suit in which judgment was obtained), to hold to his heirs, successors and assigns forever.

In witness whereof, I have hereunto set my hand and seal, this.....day of....., 1913.

..... (SEAL)

Witnesses:

.....

.....

Now you have a solid, valid judgment, how shall it be offered for sale? It often helps first to send the debtor a registered letter, telling him you have a judgment against him, and expect to offer it at public sale if not paid by a certain time. Best not tell him where or how the advertising will be done; sometimes where creditors have named the newspaper, the debtor has used political influence to close its columns to the advertising. A judgment can be legally offered for sale in any medium which is legal for advertising anything for sale—a newspaper, a hand bill, or circular. Being property in the eyes of the law, it can be traded in like any other property.

But there are sharp limitations as to the way in which a judgment can be advertised. There must be no express or implied reflections upon the debtor; they would be libel. Nothing more than the bare facts must be stated, something after this form:

JUDGMENT FOR SALE.

I offer for sale judgment against John Jones, 21 Main Street, Cleveland, Ohio; amount, $246.13. Judgment obtained by the undersigned in.....Court, December Term, 1913. See public record for particulars.

WILLIAM SMITH, Grocer,
12 Adams Street,
Cleveland, Ohio.

Wording like this can also be printed on a hand bill or circular and posted or circulated anywhere the creditor wishes, either in the debtor's own neighborhood or elsewhere. It is a pretty thick-skinned debtor who can read a notice like this in his local newspaper or on a hand bill near his front door without doing something.

LIMOGES POTTERS FIGHT FAIR APPROPRIATION

FRANCE was the first nation in Europe to make a prompt official acceptance of the invitation of the United States to participate in the Panama Pacific exposition in 1915. But France will not be officially represented at San Francisco if the Limoges porcelain manufacturers can prevent it. To date their vigorous campaign against a French exhibit has not only succeeded in blocking the passage of the necessary appropriation bill through the chamber of deputies, but has stirred up a formidable and increasing resentment among French business men against the United States. The situation is critical. Unless the arguments of cooler and wiser heads prevail, there is a fair chance of there being no official French exhibit at the Panama Pacific exposition, regardless of the French government's official acceptance of the invitation to participate.

The final fight will be made at the coming session of the chamber of deputies, which reconvenes this month. At that time the San Francisco appropriation bill will be reported, and the battle will come out in the open. The opposition fight is one of retaliation, led by Limoges manufacturers and actively supported by many other French business interests, who have chafed for years against the American high tariff, but more particularly against the American customs administration. The present situation on the French appropriation for the exposition spotlights the sorest point in Franco-American business relations, this very real French grievance against the American customs. The soreness has been of many years' standing, but it has come to an active trouble point since 1912, because of the Limoges porcelain difficulties with the American customs.

CHANGES IN THE RETAIL TRADE

Records and Company, Wilmington, Del., capital stock $50,000, was recently incorporated to conduct a general store for the purchase and sale of all kinds of goods, crockery, glassware, etc. The incorporators were E. Price, M. M. Dugan, Caleb S. Layton, all of Wilmington.

T. J. Torrence, dealer in notions, at 132 Main street, Toledo, O., closed out his entire stock recently to Jacob Cook and A. Schan. Mr. Torrence had been in business on the East Side for 17 years.

W. A. Skinner, 161 Chicago Street, Elgin, Ill., has extended the floor space of his crockery and glassware store by building an addition that just about doubles the former store area.

In the New York Market

A Description of Seasonable and Staple Novelties That Have Lately Made Their Appearance and Where to Get Them

NEW YORK MERCHANTS ADOPT CITY EMBLEM

AN emblem, typical of the vast industrial and commercial activities of New York City, has been brought out by the Merchants' Association of New York after a prize competition, in which a large number of drawings were submitted. Even without the name "New York" across its face, the emblem would be distinguishable as of New York, the statue of Liberty upon its pedestal, thrown in relief against a background displaying the harbor and shipping and a typical portion of the lower Manhattan skyline readily identifying the circular design as a New York emblem.

The competition which resulted in the production of the emblem was inaugurated by the Merchants' Association several months ago. Its terms provided for a prize of $150 for the most meritorious design, and a second prize of $50.

The first prize was won by David B. Hills, of Brooklyn, a student in the Art Students' League of New York.

The second prize was awarded to Raphael Beck, of Buffalo.

When the contest closed, two hundred and forty-eight designs had been submitted from all over the country.

It is the intention of the association that merchants and manufacturers who ship goods from New York to all parts of the country shall attach to each package shipped a reproduction of the design in the form of a paster, stencil, tag, or in any other form that the shipper may prefer. In this manner the immense volume of merchandise which goes out annually from this city will advertise New York's supremacy as a commercial center all over the world.

The design has been copyrighted by the Merchants' Association as a precautionary measure. Permission to use it will gladly be given to merchants, manufacturers and others upon application to the association.

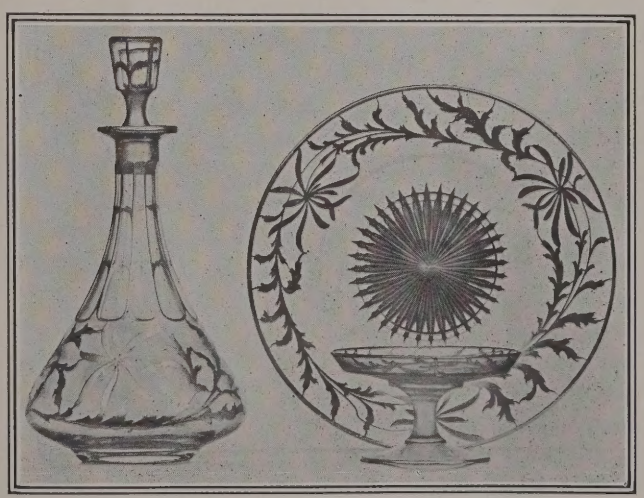
Most other cities already have commercial emblems which are used for advertising purposes, but no such emblem has heretofore been adopted by New York, although this city is the largest manufacturing and distributing center in the country, both for its own productions and for goods made elsewhere, either in the United States or abroad.

* * *

Frederick Skelton is showing a number of new pieces of glassware from the Beaver Valley Glass Co., of which a new individual almond dish is very good. He has also received a new line of stemware with a single plate etched drop border decoration that is thoroughly in keeping with the Beaver Valley decorative ideals. A number of new shapes in cocktail glasses have also been added to the line, the distinguishing feature being the unusually long stem and graceful floral outline of the bowl.

* * *

The Basket Importing Company, dealers in wickerware, house-furnishings, located at 139 Duane Street,



Two interesting pieces in the silver-deposit line of the J. D. Bergen Co.

for many years, have leased the store, basement and two lofts in the building at 119 West Twenty-third Street, between Sixth and Seventh Avenues, and will remove there as soon as alterations are completed.

* * *

At this time of the season few lines in the local market are greatly augmented, those that are being principally the domestic glassware lines, the new pieces invariably being summer specialties in sanitary covered items. The Duncan & Miller Glass Co., Washington, Pa., have recently added to their "Silver Band' old English optic tableware line on dis-

A well shaped teapot in the Guernsey Earthenware Co.'s line.

play at the sales rooms of Paul Joseph, 92 West Broadway, the new numbers, including a covered jam jar, a Cafe Parfait and a new shaped sherbet. This addition makes the Old English Optic one of the most complete lines of domestic tableware on the market and one that is in demand by all classes of trade.

* * *

The "Seal Tite" preserve jar is another seasonal item just placed on the market. A. P. Doctor, 66 West Broadway, is showing the new jar, which has the advantage of being easily sealed and just as easily opened. It is made of a white flint glass and the preserved fruits will show through in all their natural colorings, an advantage over the usual green-white glass commonly used in preserve jars. The "Seal Tite" comes in pint, quart and half gallon sizes, the two small sizes in cartons packed in one dozen lots.

* * *

The salesrooms of William Finke, representative of Krantz Sells Company, cut glass manufacturers, Honesdale, Pa., formerly located on West Broadway, are now located at 7 West Twenty-fourth Street, opposite the Fifth Avenue Building. The location is in the new cut glass district and is very conveniently reached from all sections of the city. The salesrooms are on the first floor and has strong natural light from both the front and back. A large show window also adds to the attractiveness of the display room. The sample line is fresh from the factory and includes many new shapes and cuttings not shown downtown.

* * *

The damage done to the sample display of Richard Kohn, Church Street and Park Place, by fire recently, has been eradicated and the salesrooms are once again spick and span. Mr. Kohn was indeed fortunate and had the fire not broken out so early in the evening his business would have been seriously interfered with. He is once again ready for the inspection of the trade.

FLINT GLASS MEN OPPOSE FREIGHT ADVANCES

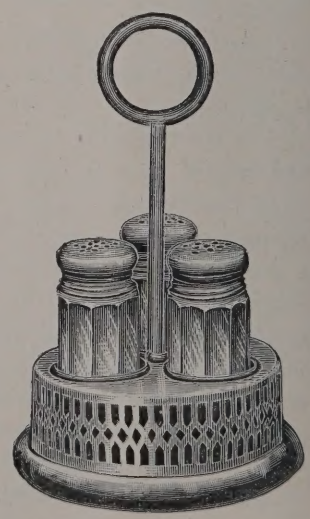
THE manufacturers of flint glass products are eagerly awaiting the hearing of the classification committee in New York City, June 16, when further hearing on the 15 per cent. advance in pressed glass classifications advocated by the railroads will be given.

Pressed glass was classified heretofore under Rule 25, which is 15 per cent below the second class and the railroads now want to place it under the latter classification. The matter has caused considerable comment throughout the flint glass industry and opposition to the proposed move is practically unanimous. The glass men feel that the proposed classification and consequent raising of rates is unjust, and express themselves in no uncertain terms about it. Quite a number of the companies are not opposed to the proposed general advance in rates of 5 per cent now before the Interstate Commerce Commission, but they do object most strenuously to singling out the glass industry for such radical action.

The manufacturers this week appointed a committee to investigate the matter and look after the interests of the trade. It must not be understood that only members of the manufacturers' organization are in this movement, as protests have been registered by numerous independent manufacturers. The classification and rate question affects all who are identified with the industry. In the cut glass line on the lighter cuttings, which were heretofore classified as one and one-half times first class, a reduction to the first class is proposed. This would, of course, mean a reduction in rates on the lines referred to. On rock crystal cut ware the rate would remain the same as before, the classification being double first class. Developments in the rate matter are being awaited with keen interest by flint glass men in all sections of the country.

The committee representing the manufacturers is composed of W. A. B. Dalzell, president of the Fostoria Glass Company, Moundsville, W. Va.; E. P. Ebberts, secretary and treasurer of the Phoenix Glass Company, Pittsburgh, Pa., and W. H. Fisher, traffic manager of the United States Glass Company, Pittsburgh, Pa.

The committee is a representative one, well able to handle the subject.



Shown by Warshavsky & Cohen.

News from the Potteries

CAMBRIDGE, O.—Picture postal cards are the latest publicity feature of the nation-wide advertising campaign carried on by the Guernsey Earthenware Co., of this place. The cards are photographic reproductions of the construction work on the new additions and are being sent out to the trade in serial form in order that dealers everywhere will have first-hand information regarding the factory improvements. As the work now stands, the four large kilns are practically completed and tower above the slowly rising walls of the sheds, the facades of four being visible in the pictures. The excellent railroad facilities of the plant are also apparent. The plant will be ready in the fall to handle any amount of business with promptness.

* * *

Ford City, Pa.—Improvements will be made to the plant of the Pennsylvania China Co.'s plant at Kittanning, Pa., which was recently partially razed by a severe storm. The property is owned by the Colonial Trust Co., of Pittsburgh, Pa., and is operated by Will S. George, under a lease. Mr. George also operates the W. S. George Co. potteries at East Palestine, O., and another plant at Cannonsburg, Pa. The trust company will have to make the improvements, but in the meantime the George interests will be unable to do any manufacturing there.

* * *

East Liverpool, O.—A seven-kiln pottery plant, modern in every respect, will be erected at Clarksburg, W. Va., during the next few months by the McNicol China Co., of East Liverpool, O., to be operated entirely separate from the D. E. McNicol Pottery Co.'s interests here, according to an official announcement made in East Liverpool, recently.

The structure will be constructed on a ten-acre site, and will represent an investment of approximately $125,000. It will be a two-story brick building, 140 by 520 feet, with the main part of the working departments on the first floor. A semi-basement will be included in the building. Between 200 and 225 persons will be employed, many of whom will probably go from East Liverpool. The plant will be ready for operation November 1.

The railroad siding for the new pottery is being installed. As soon as the work is completed, excavating for the pottery will begin. Initial steps in this direction will be taken within two weeks.

Plans for the new industry call for the last word in the most improved facilities. The arrangements will be up to date to the slightest detail.

Special inducements were offered by the Clarksburg Board of Trade to induce the company to locate the factory in that city. It is understood a comparatively small fuel rate is guaranteed.

Officials of the D. E. McNicol Co. declared that the new industry will in no way concern the operation of fourteen kilns controlled by that company in East Liverpool. The McNicol Co. is a new company organized by the stockholders of the old company.

* * *

Mt. Clemons, Mich.—Ground was broken for the pottery plant long agitated in this city, May 19, the ceremonies taking on a gala appearance and consisting of a parade, addresses by officials and the turning of the first shovel of sod by F. B. Schott, president of the Land and Improvement Company. It was a public-spirited demonstration all through, even the band giving its services gratis. The addresses were along the "City Ideal" line and it was the hope of one speaker that it would be but a few years when the population would reach the 35,000 mark. The work of construction will be rushed along so that the company can commence the manufacture of its line in the fall.

* * *

East Liverpool, O.— With the single exception of the seventh vice-president, all the officers of the National Brotherhood of Operative Potters were re-elected, according to the official returns just announced. The officers for the ensuing year are: President, Edward Menge. The officers for the ensuing year are: President, Edward Menge; first vice-president, F. H. Hutchins, Trenton, N. J.; second vice-president, C. M. Burgess, of this city; third vice-president, John Randolph, Trenton; fourth vice-president, S. M. Moore, Trenton; fifth vice-president, George M. Martin, Trenton; sixth vice-president, T. M. Woods, Sebring; seventh vice-president, John Shingler, East Liverpool; secretary-treasurer, John T. Wood, East Liverpool.

The organization will hold its twenty-fourth annual convention at Atlantic City, commencing July 3.

* * *

East Liverpool, O.—The manufacturing of saggers on a large scale by machinery has been started under the management of William Polk at the plant of the East Liverpool Sagger Co., in this city. This machine

will manufacture two saggers of any size per minute. In tests it has been proven that the machine-made sagger is stronger and stands more wear than does the sagger made by hand. This sagger machine was invented several years ago, and was given its first successful trial in the former plant of the Sevres China Co., at Ford City, Pa.

Crooksville, O.—For the purpose of manufacturing stoneware specialties, flower pots and similar ware, the Crooksville Clay Products Co. has been formed at Crooksville, O., with a nominal capital stock of $2,500, by C. O. and H. C. Milligan. This company will take over one of the inactive plants at Crooksville and place it in immediate operation.

Lots of Kaolin Here

Prominent clay specialist takes issue with government kaolin reports, states manufacturers can now get uniform clay in this country, the refining problem having been solved

IN commenting upon a Government report published in this magazine sometime ago, a prominent clay specialist stated he was surprised to note that the kaolin refiners of the United States supplied less than ten per cent. of the china clay and ball clays used in the manufacture of white ware in this country. This was evidently an error, he stated, as from a careful examination of much data on the subject he finds that in place of our manufacturers buying only 30,000 tons of clay abroad per year that it comes very close to that number of tons per month, as they manufactured $47,000,000 worth of ware last year, in place of $10,000,000, as published. "I simply make this correction so as to show," states our informant, "that our pottery and kaolin business was of some volume, knowing also that my own state, Delaware, was producing nearly 20,000 tons per year, which will be brought close to 30,000 tons, now that another large china clay plant has started operations.

"As I have looked into the history of the kaolin industry of our country and have made many inquiries, I found that with the flattering market it was only on a very slight increase in this country; in fact, I was told that in 1884 we supplied more than 50 per cent. of the clay used in the manufacturing of our white wares, while to-day we supplied less than 10 per cent. This was due partly to the reduction of the tariff on china clay in 1885 from a duty of $5 per ton to free.

"Fifty per cent. of the washers or refiners went out of business or soon sold out, and with them the science of washing or refining clays. I found no one or books to go to for information; therefore, with our great beds of fine kaolin and the great market that is open to it we have but few who have ventured to enter the industry, and, of these, 90 per cent. (barring the few that started way back in the 70's and knew the business) have failed.

"If you see the manufacturer to-day, he will say we have fine clay in this country but 'We can't depend on it; it does not run uniform or is specky.' Now, I have found this was due to the handling of the kaolin at the refining plant.

I have made visits to many plants, and I have found it pretty generally the case that the clay mined to-day was ready for the market to-morrow. The older washers did not do this; they made more of a mix, either by carrying a large stock mined or mining at several places and making a thorough mix. But you can see when mining in anything that is as stratified as kaolin generally is that putting the day's mining through the mill without any mix each wash may be different from the other. Thus the potters usually cry, 'Ununiform.' How could it be otherwise?

"The Delaware plants work the old way. They have two, three or four mines working. At each of these are great piles. Then they draw some from each pile to the plant, so when this passes through the mill there will be little or no change if the clay is well graded at the mines.

"At the new plant I found that they did not only do as the others, but, to be absolutely sure that in changing from one mine to another they would not change the grade of the clay, have very large vats. These will carry from four hundred to a thousand tons of clay in solution all the time. As each day's wash goes into these great vats (say fifty tons) it can hardly make any change in the grade.

I have seen several of the manufacturers that are using this clay, and I was particular to ask them on this point of 'ununiformity'; and without exception they said it ran as uniform as any clay they had ever used; in fact, one manufacturer who had not used any domestic clay for twelve years, said he had sampled each car several times and he could see no difference in the tests. I believe that these people have solved the problem of refining clay in this country. I also saw some letters at their office where one potter had referred five potteries to them, showing with the feeling against domestic clay if it is properly handled and of good color the potters will take it in preference to the imported.

SALESMEN PLAN ANOTHER OUTING

THE annual outing of the Pottery, Glass and Brass Salesmen's Association will be held on Saturday, July 25, at Karatsonyi's Hotel, Glenwood-on-the-Sound. The steamer Orient, chartered for the occasion, will leave Pier 8, East River, at 9 A. M. sharp, and will touch at the recreation pier at the foot of Twenty-fourth Street, East River, at 9.30 A. M. Luncheon will be served on board. The usual athletic events will take place upon arrival at the grounds.

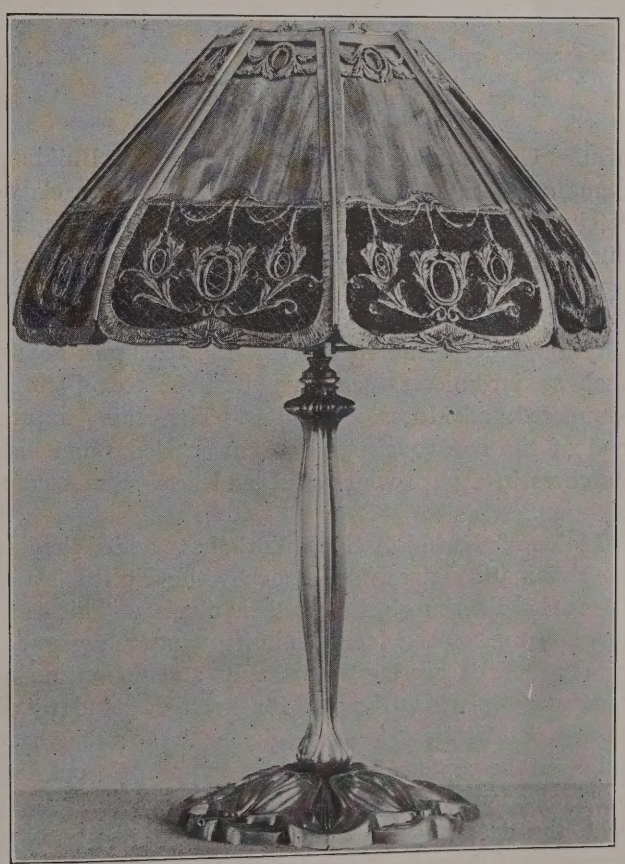
Lamps Lighting Fixtures, Shades & Art Metal

THE demand of mankind today is for light. Oil, gas and electricity offer many possibilities and to adopt the best features of each is a problem the lamp manufacturer must solve to be successful. In our field it is the lighting of the interior of the home, a problem that calls for artistic and scientific knowledge. The queer designs in glass, brass and iron of a short ten years ago have all passed into the discard,

One of the brown reed, cretonne lined dishes shown in New York by the Ypsilanti Reed Furniture Co.

the trend now being for lamps and lighting fixtures that will add instead of detracting from the attractiveness of the home. The stately and offtimes overdecorated hanging oil lamp, a combination of brass scrolls, glass pendents and spider like chains has given way to the modern semi-indirect lighting system with its etched decoration on a pure white or tinted ceiling dish. The leaded-glass dome which followed the hanging lamp and quickly leaped into popularity as just the idea for the dining room, is also gradually passing and newer combinations, invariably artistically and scientifically better, are being constantly brought out.

The portable is now in its heyday, the strongest selling lines being the period reproductions in rich over-lay metal work. Art, opalescent and stained glass are used for the shade lining and diffuse a soft and varied-colored light that lends a softly comforting atmosphere to almost any room. During the past year or two the manufacturers of reed furniture have turned their efforts toward the designing of electric lighting fixtures and now the advent of the summer months is the signal for department stores and lighting houses to advertise their wicker lamps. Every kind of fixture is to be had from the small cretonne trimmed boudior lamp to the large silk lined circular semi-indirect ceiling fix-



Neatly designed portable in the line of Bradley & Hubbard.

ture. So rapid have been the strides of the lamp trade that another year or two will doubtless see the popular lamps, decorations and finishes of today pass along with the earlier endeavors of the lamp manufacturer.

* * *

Warshavsky & Cohen are making a brilliant display of their sawed brass portables at the new showrooms

An attractive advertisement of A. A. Vantine & Co., New York, with illustrations in the modern art style. A clever arrangement of type and drawings that brought results.

of the Crown Novelty Company, Flatiron Building. Some of the most interesting patterns have an elaborately sawed scroll overlay with a pale yellow art glass lined shade and base. When illuminated the base as well as the shade throws a beautifully diffused golden light. In addition to their lamp line they have on display a wonderful assortment of brushed brass goods, such as jardinieres, pedestals, baskets, etc., both in hammered and Moresque designs. The ceiling fixture end of the line consists of a shower, dome and disk numbers in a pure white glass and heavy brass combination.

Malone & Nicholson, New York, have added the line of illuminating glassware made by the United States Glass Co., Pittsburgh, Pa., to their display. This company has unexcelled facilities in its manufacturing, designing and decorating departments and their translucent glass is widely known for its high standard of quality and lighting efficiency. In the designs they have followed the popular period styles and brought out decorative adaptions that will harmonize accurately with the decorative interior schemes of hotels and homes. Of these the Lenox is particularly good and is a design that was created for etched and tinted treatment. It includes the shades, urns, bowls and dishes etched in Grecian, Jacobean, Adam and the Empire styles. Malone & Nicholson have been very successful in the lighting glassware business and will doubtless greatly increase their business now that they have acquired a widely known factory representation.

* * *

The Westinghouse Lamp Company, Pittsburgh, Pa., was incorporated at Springfield, Ill., recently with an Illinois capital stock of $31,500 and a total capital stock of $5,000,000. The incorporators are the president, E. M. Kerr; the secretary, James C. Bennett, both of East Pittsburgh, Pa., and the following directors: G. E. Tripp, Charles A. Terrati and Walter Cary, all of New York City, and L. H. Osborne and H. P. Davis, of East Pittsburgh. The principal office in Illinois is in the New York Life Building, Springfield.

* * *

The lighting glassware line of the Bournique Glass Company, Kokomo, Ind., formerly on display in the Crockery Exchange Building, is now on display at the salesrooms of Leo Popper & Sons, 143 Franklin Street, New York.

* * *

The Imperial Glass Company, Bellaire, Ohio, have sent their full line of lighting glassware to the new salesrooms recently opened in St. Louis by Cox & Lafferty, the china and glass selling agents. Mr. Lafferty has moved to Missouri and will be in charge of the new office which will look after the trade in Missouri, Iowa, Oklahoma, Tennessee, Kentucky, Arkansas and Kansas.

* * *

At the new salesrooms of S. Sisper, Flatiron Building, New York, the Ypsilanti Reed Furniture Company are showing a splendid line of reed portables, floor lamps and semi-indirect ceiling fixtures that are just the idea for the summer cottage or all-year round bungalow. The line represents everthing possible to weave from reed and some features that it is impossible to get with any other material. The finish is in a wide variety of colors and the portable and ceiling dishes can be had lined with either silk or cretonne. Wicker lamps have come to the front rapidly within the past few years and department stores all over the country find them strong sellers. Nothing could carry out the interior decorative scheme of the seaside home more than the tall hall portable, with its stately appearance and quiet brown or green tones. An early inspection of the line is invited.

* * *

Lots of advertisements have been spoiled by being too clever. The object of an advertisement is not to impress the public with the cleverness of the writer, but to sell goods.

The general advertising that some merchants do is about as informative as would be the statement that you live on Main Street, Illinois.

Among the Glass Houses

A PAGE OF SHORT NOTES OF HAPPENINGS IN THE GLASS TRADE—NEW CONCERNS AND CHANGES IN THE OLD.

LONACONING, Md.—After a conference with local business men, the announcement was made here recently that a company, headed by Thomas E. A. Dugan, formerly president of the Dugan Glass Co., of Indiana, Pa., and later in charge of the New York office of the Cambridge Glass Co., would incorporate in this state to operate a fourteen-pot flint glass factory here. The papers call for a corporation with a capital stock of $50,000. Associated with Mr. Dugan are Matthew H. Sloan, of Cumberland, Md., J. D. Campbell, J. M. Sloan, J. B. Love, D. R. Sloan and James B. McAlpine. The plans call for a main building one hundred feet by two hundred and eighty-five feet, with a stack one hundred feet high, twenty-four feet at the base and five feet at the top. The plant will be started about September 1, and the company will make a general line of tableware, cut blanks, lemonade sets, and specialties. About twelve to fourteen shops will be employed at the start. The plant will contain a mold-making department. Dugan will be president and general manager of the company. He is an experienced flint glass man, having specialized for many years in the lines to which the new plant will be devoted.

Lonaconing is situated in Allegany County, northwestern Maryland, about twelve to fifteen miles west of Cumberland, and is considered an excellent location for a glass factory.

* * *

Los Angeles, Cal.—The new Brangan glass factory at West Newport is running at full capacity, with a payroll of about $1,500 a week. The plant cost $60,000, and makes a high grade of decorative glass lighting fixtures, cut glass, street light globes, etc. The factory has just made a contract with the city of Newport to furnish all the globes for the new street lighting system of that place.

* * *

Pittsburgh, Pa.—An important trade conference was held at flint glass manufacturers' headquarters in the Conestoga Building, Pittsburgh, last Tuesday between the manufacturers and representatives of the American Flint Glass Workers' Union, at which the summer stop question was finally adjusted after several previous conferences that were fruitless as far as definite results were concerned. After considerable debate it was agreed to settle on the following terms which are practically the same as last year:

The summer stop to begin at six o'clock P. M. on Friday, July 3, and operations to be resumed on Monday, July 20, at seven o'clock A. M. It is understood that workers who want an additional vacation of from one to four weeks will be granted same during the months of July and August, with the proviso that no more than one-fifth of the total skilled working force will be granted a vacation at the same time. This gives the workers a vacation of sixteen days with the additional privilege for those who desire to extend their vacation period.

The afternoon session was completed in a few hours, being devoted to adjusting various local trade disputes in the pressware department. These for the most part were satisfactorily adjusted. The conference was, as usual, harmonious.

* * *

Tarentum, Pa.—The Tarentum Glass Co. have extended their line to include indirect lighting goods, comprising shades, bowls, etc., for electric lighting, manufactured from special glass that affords a rich and strong illumination. For the largest size bowls, twenty inches in diameter, a powerful press has been installed. The new ware has been named Tara glass and the same design, a double leaf, runs through the entire line. The new press weighs 9,000 pounds, and a single mold for the twenty-inch bowls weighs 1,000 pounds.

* * *

Moundsville, W. Va.—The Mound City cut glass works has incorporated with a capital stock of $25,000 with the following incorporators: T. S. Riggs, T. J. Sullivan, C. A. Showacre and others.

* * *

Johnston, Pa.—The Allen Cut Glass Company, of Johnston, was quoted in our May issue as being capitalized as $7,500. This was a typographical error and should have read $75,000.

* * *

Harrisburg, Pa.—The Deidrick Glass Company, of Monaca, Pa., was incorporated here during the past month with a capital stock of $30,000. The incorporators are Marvin C. Wallace, J. Imbrie Martin, H. W. Deidrick, Beaver; J. S. Edwards, Rochester. The Deidrick company formerly operated a decorating shop in quarters rented from the Rochester Tumbler Company, but recently moved across the river to Monaca, where business will be conducted hereafter.

* * *

Charleroi, Pa.—The Keystone Cut Glass Co. have started the erection of their new cut glass plant and are putting up a large three-story building. For two years this company have been manufacturing cut glass at a small plant on McKean Avenue. The management expects to have the plant in shape for operation by the first of August.

How Modern Pottery Is Made

(*Continued from page 8.*)

an oval-shaped receptacle, called a "sagger." Two dozen plates may be placed in one of these "saggers." They are packed in fine sand and the sagger placed in one of the kilns. Each kiln, the inside diameter of which is rated 18 feet 2 inches, graduating in a circular slope toward the stack summit, will contain about 2,000 saggers. The kiln full, the doorway is closed and plastered with clay, fires started and the dishes subjected to a terrific heat for about forty-eight hours. Fuel used is natural gas, piped from the fields of West Virginia and Ohio hundreds of miles away. Natural gas gives an intense heat and yet is always under perfect control, a feature essentially vital, in turning out uniformly good ware. When the plate is taken from the kiln after this first firing it is pure white, but of a dull, velvety texture. In this stage it is known as "bisque ware."

To give it a smooth, high finish, the plate is next dipped into a solution of white lead, borax and silica, dried, placed in what is known as the glost kiln, a furnace, the inside diameter of which is usually 16 feet 2 inches, sloping circularly to the stack summit, and again fired. When it is taken out for the second time the ware has acquired a beautiful, hard, shining glaze that delights the eye. In this condition it is now known as "plain white ware," and is finished unless some decoration is to be added.

Most people are surprised to learn that the greater part of the gold which adorns dishes is put on by a single rubber stamp. Two preparations of gold are used. One is a commercial solution, called "liquid bright gold"; the other is very expensive and is simply gold bullion melted down with acids to the right consistency. In a single year one of the largest of the East Liverpool potteries uses as much as $60,000 worth of prepared gold. As near as can be estimated, it required about 250 pounds of pure gold bullion to produce this.

Decorating in colors is now done almost exclusively by decalcomania art transfers. The day of the hand painter has about passed. The best exemplification of the new procedure is to return to our childhood days when we used colored transfers to make pretty pictures on paper and dishes. It is exactly the same process, only modernized. These decalcomania patterns are made mostly in Europe, principally in England and Germany. Most high-class dinnerware patterns come from the Staffordshire pottery district of England, made famous through Arnold Bennett and his novels of the "Five Towns." After the gold and colors are applied, the ware must again go through the oven's heat for a period of twelve hours. This time it goes into the decorating kiln, a smaller receptacle than either the bisque or glost kilns, but similar in character. Then the piece, finished at last, is ready to grace the table; the dull gray clay has become a beautifully finished dish.

It requires infinite care in every detail to produce good ware. The material must be right, properly proportioned, mixed and prepared. The firing must be exactly right in both intensity of heat and duration. Glaze must be carefully prepared and fired. Neglect any of these things and the ware will be defective, although such defects cannot usually be detected until the dish is finished or used. Beautifully finished dishes sometimes succumb to ordinary wear and the attacks of table cutlery, because the glaze is too soft. Other dishes soon craze; this is the term applied to the innumerable fine cracks, criss-crossed like cobwebs, which appear on very poor ware. In these cracks dirt and grease quickly find lodgment and the dish becomes discolored, unsightly and unsanitary. Some ware, particularly that which is very translucent, such as china, is so hard that it cracks quite easily from a blow or from sudden contact with hot water. Still other wares are so soft as to chip almost at the touch.

The "Ceramic" or "Crockery City," as East Liverpool is familiarly known, was settled in 1798, by Thomas Fawcett, and for a time was given his name, Fawcettstown. In 1810 the post office was established, and in 1834 it was incorporated as East Liverpool. The town's growth at first was extremely slow, as may be noted from its population in 1823—twenty-five years after being settled, which comprised only six families and two single men. But later the growth was as rapid as it had been slow. The first pottery ware was manufactured in 1840, and from this date the number of potteries have increased marvelously. At present there are thirty-two potteries located within a radius of four miles of the city.

East Liverpool manufactures more semi-porcelain tableware than any other city on earth. Its potteries employ 12,000 people; pay out in wages about $6,000,000 a year, and produce ware annually valued at over $12,000,000. Aside from the tableware, millions of doorknobs, and tons of porcelain electric fixtures. The potteries employ about 3,000 women and girls under best possible arrangements.

Beautiful dishes are an important factor in home life. They lend good cheer to the dining-room, and thus promotes the welfare of the family. In the dining-room the family circle is most often found complete and nice dishes are always admired. As with other things, there is a right and wrong way of handling dishes. A little care and acquired dexterity in handling will save much of the annoyance of broken and chipped pieces.

They should always be washed with some mild cleansing agent. Soft soap, or ordinary dark laundry soap, containing an excess of lye, will eat away the best of gold decorations and even attack the glaze.

Dishes should never be put in a hot oven or on the stove. They may become superheated, discolored and cracked. Rough or gritty substances, used in washing or polishing, will scratch the glaze, destroying its beauty. Nothing is prettier than a chaste and serviceable dinner pattern, the decoration of which harmonizes with the room. A woman's refinement and good taste is judged as much by the dishes she uses as by any other thing.

THE PRICE CUTTING EVIL

RECENTLY an automobile maker created unusual interest by advertising in the Chicago newspapers that it would pay $1,000 in cash to anyone who could purchase or cause to be purchased from the company in that city a new 1914 electric at any time during the 1914 season at less than the regular established prices. In commenting upon the situation an official of the company states that this was merely a public announcement of a policy long followed by this concern. He adds:

"Price cutting is coming to be recognized as one of the worst evils in business. It is not only bad for the manufacturers and dealers—it is even worse for the purchaser, for the manufacturer who will cut the price is not unlikely to shade quality to correspond.

"The only sound way of doing business is to have a fair, honest price and stick to it. That is the practice in all the old established lines of business. Some day it will be the universal rule in all business. The stronger concerns, the ones whose methods and products can be depended upon, are taking a definite stand in favor of price maintenance—and wise purchasers realize that such a policy is of the greatest protection and benefit to them."

DEIDRICK GLASS CO. BUILDS NEW PLANT

The Deidrick Glass Company is building a splendid new factory building of fireproof construction, 50x65 feet in size, in the easterly part of Monaca, Pa. This company, under a patent controlled by Mr. Deidrick, has solved the problem of permanent gold decorations on glass and china. For years this has been attempted both in this country and abroad, but it has remained for a Beaver County boy to perfect a process whereby the most beautiful designs in 24-carat gold can be transferred in such a manner as to be absolutely permanent. The company has recently been formed and incorporated with Beaver County capital as a result of several years' operating in a small way by Mr. Deidrick in Rochester. The process has been thoroughly tried out and orders from large consumers began coming in so rapidly that the new company and Monaca factory were the result. Large hotels, clubs, private yachts and country clubs find the new gold decorated ware, with monograms or coat-of-arms indelibly stamped thereon, just what they have been waiting for. That this new company is entering upon a most successful business career is the opinion of all who are familiar with the circumstances. The new plant will be complete with special firing devices peculiar to the new process employed. About 150 workmen will be given employment, which will add materially to Monaca's payroll.

OBITUARY

Thomas Francis Lloyd, 81 years old, a creator of pottery of international fame, who fifty years ago gave demonstrations of the art of pottery before the crowned heads of Europe, died in May at the home of his grandson, Thomas Lloyd, in Camden, N. J. He was born in England. In 1864 he appeared before Queen Isabella II. of Spain and King Charles XV. of Sweden and showed his method of making pottery, afterward creating special pieces for them. Mr. Lloyd had received awards at the principal expositions in this country. He came to this country in 1888, and located at Baltimore.

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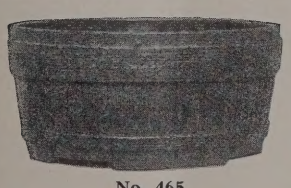

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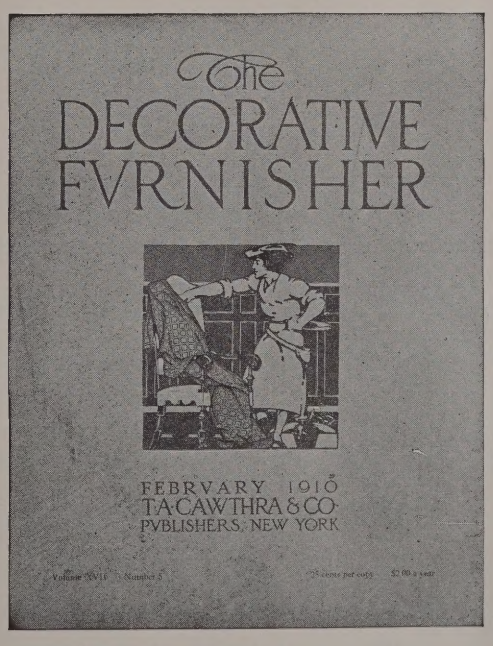

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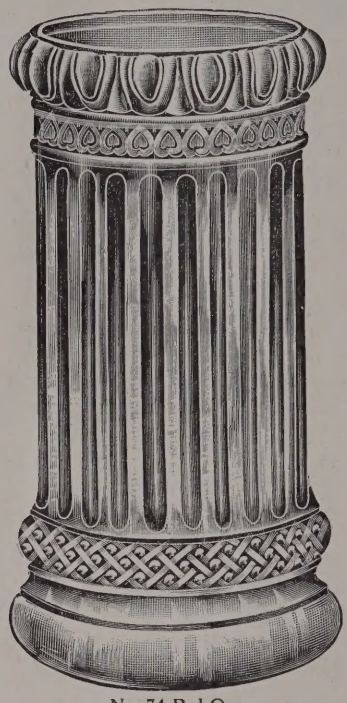

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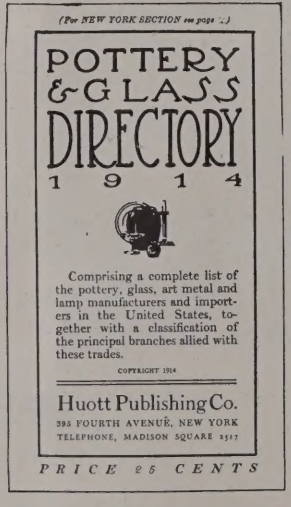

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